Argyle Land

III. ANGLE-LAND

As the poem progresses, there is a greater concentration of geography and time. 'Rite and Fore-time' gave the emergence of the earth, with the vast swings from cold to warmth and from warmth to cold; the emergence of the earth as mother, and of her child, man, and his artefacture. 'Middle-sea and Lear-sea' narrowed the line of development , to the sources of western culture in the near East, the Aegean, Greece and Rome; and then centred on the opening of communication, by means of a Levantine or Aegean trader, with the islands at the extreme west of Europe. That voyage ended in Mount's Bay, and we may regard it as being continued in 'Angle-land'. Some nine hundred years, however, have elapsed, even though the skipper of this vessel may be regarded as 'typical' (as the skipper of the preceding part was typical) and so sharing the identity of his predecessor. The date of this voyage is determined by the references to the Anglicizing of the Romano-British population, and must therefore be placed somewhere after the middle of the fifth century A.D. Time, however, passes swiftly as the ship moves up-channel and into the North Sea ~~towards London, so that before she berths~~ in ~~Rotherhithe~~ so that we can both look back to, and look forward to, Trafalgar. The Phoenician of Part Two found a British island; at the end of Part Three we are looking at a Saxon land, or at any rate at that section of it which is now Saxon-dominated.

Such dating is useful only as giving the reader a starting-point from which he can orientate himself. It does not mean that the progress of the poem conforms to a temporal scheme, as does In Parenthesis. In the latter, the poet is himself involved in the succession of events, and there must of necessity be a continuous passage in time from Christmas 1915 to July 1916. In The Anathemata the poet stands outside, and when he speaks of a place or of a process (navigation, for example) he may look at in any part of history, past, present or future; and it is these linkages which constitute one part of his pecu.

This needs a pitching reference (Collingwood) & Nyges, Attolgkin

Very good to get this clear

For some reason have found it confusing — because they thought what it was the same ship & which had rounded Spain

Very good — important for the reader to realize the ship rounded Kent & up the North Sea

constitute one part of his peculiar craft.

The reader will already, in part two, have felt that the Rime of the Ancient Mariner was in the background (e.g. when they run into thick weather at the entrance of the Channel; and, incidentally, attention should have been drawn to the felicity of the 'wide gusset', page 97, of the Sleeve (La Manche), broad at the shoulder and narrowing down to the wrist at the Dover Strait). Here the Mariner comes closer both in feeling and in language, with the 'kindly numen' that headed him clear ' (page 110) and the 'brumous numen' on page 111. The connection with Coleridge and the Albatross vessel, subject to the Antarctic spirit and directed by the 'seraph-band' becomes more apparent if one reads D.'s Introduction to the Rime. A study of this emphasises the importance, as material for his poetry, of the argonaut theme, and reminds us that the voyages in the Anathemata stand for much more than an expansion of culture and civilisation; the key lies in the first introduction of the theme in what one might call the cenacle-ship (pp. 52-3), with the capital initial in the question 'Who d'you think is Master of her?' - where, too, we may well note the use of the present tense.

The various place-names in this part are best indicated on a map or chart (which, with your direct or indirect help, Mike, I hope to provide).

The first two lines (page 110) determine time and place. The Isle of Wight is referred to by its Roman name, but is it already A Saxon or Jutish island, (gavelkind, system of land-tenure and division). Igland = (I take it) O.E. iegland, island. 'Strike soundings' has a modern ring, but the sounding-line is one of the oldest navigational instruments (see Prof. E.G.R. Taylor's Haven-finding Art, pp. 35-6, where she speaks of its use by Phoenicians, Egyptians and Greeks: the passage from Herodotus to which she refers is Book ii.5). The modernity of the phrase is repeated in 'his second mate': and we can see how the poet is able to look back

It will be noted that the place-names begin with Vecta Insula, i.e. the Isle of Wight, and that we then move to the Dover Strait (starting with the EastvRoad). This is marked on the Ordnance Survey's map of Britain in the Dark Ages, to the east of Dungeness. All the names that follow (and this first) are marked on the Admiralty chart no. , and referred to in the Channel Pilot: South Sand Head (South-western extremity of the Goodwin sands), The Gull ('The Downs and the Gull Stream, its continuation north-eastward, is the channel bounded westward by the banks fronting the coast between South and North Forelands, and eastward by the Goodwin sands . . . The southern part of the sands is known as South Calliper and the south-western extremity as South Sand head . . . The Gull stream is the usual passage to the North Sea or the Thames estuary from the Downs, and vessels navigating between the English Channel and the Thames generally use it in preference to going outside Goodwin sands . . . The Brake fronts the coast between the Small Downs and Ramsgate.' The Foreland of the text is the North Foreland. 'The Elbow, with a least depth of 19 feet, is a sandy ridge situated about 2 miles eastward of North Foreland.' 'The Oaze, a shoal lying about 1½ miles west-south-westward of the Mouse . . . has depths of from 6 to 14 fathoms'. This channel lies a little to the northward of the Kentish Flats, but the Flats mentioned in the text must lie between the east coast of Kent and the Brake. With the Dogger Bank and Well Bank, we are up into the North Sea, off the Yorkshire coast. The course is then marked by rivers, until we run out into the northern ocean - in 'Cronos-meer', into which all rivers flow. The Dark Ages map shows first the thick clustering of cremation and inhumation sites in Kent, followed by a long series of them up the east coast, until we reach the Pictish symbol stones, from the 56th parallel northwards: the river Spey in particular ('Spey of the symbol stones', p.115) is marked all along its course by these stones. Cf. the similar voyage described to the Lady of the Pool by one of her lovers, 'The cruising old viking', pp. 199-200

Cenacle (cenaculum), dining-room, upper room: a humble word, coming, too, the dwelling of the poor — and used, too, with almost the very affection with which a man speaks of his 'billet'.

through a whole range of historical development and of cult-figures. Thus 'Fortuna' is not merely a use of the Latin name, but involves her importance (indicated by her numerous names, Fortuna Publica, Populi Rmani, patricia, Caesaris, virginalis etc.) in Roman religion, and her identification with the Greek Tyche, often (happily) represented with a ~~wheel~~ steering oar or rudder as being the guider of destiny. 'Clean oblation' is a reminder of the Canon of the Mass (sacrificia illibata, hostiam puram), i.e. a bringing-together of Christ the offerer-and-victim and Christ-the-Master; and, at the same time, of other oblations offered for safe passages, one of the most appropriate being (since our attention has been drawn to Herodotus and Egypt) Menelaus's sacrifice to Poseidon that enabled him (in Odysseyiv) to sail home from the Egyptian island of 'Pharos' - not to mention, of course, (with the sea-born Aphrodite about to be mentioned) the sacrifice at Aulis before the siege of Troy, and D.'s conflation of Aphrodite and Iphigeneia.

Sea-born and Sea-star: 'And this star was not only precious because it was the sailor's star, the Stella Maris or Star of the sea, that never moved; it was also b y tradition the Star of Mary' (E.G.R. Taylor, op. cit. p.100, with many other references to the same). We should have noted earlier (pp. 103-4): The maiden, the sailor's star, stella maris, and (here) whose own, easy and free the pious ('pious' as Latin pius) matles are.

the cinque masters of lodemanage: introduces the Norman and Anglo-Norman. The cinque ports (and with their introduction we have a careful geographical progression) werethe chief providers of naval vessels - Hastings, Sandwich, Dover, Romney, Hithe, to which were added later Rye and Winchelsea. Lodemanage: O.E.Ladmann, guide.

Page 111

a whim of Poseidon's (p.110) that kept her: the unpredictability

of the god who keeps the western approaches is Homeric, and keeps alive the Aegean starting-point of the voyage.

preclear: the 'pre' is intensive: Dogger goes with bank, as (I presume) Well with mound (cf. deeped . . .Oaze above, with note): followed by the double meanings of sheet and shroud. (There is a danger here of spoiling the delicacy by crude explanation: and I apologise if I annoy anyone by such explanations, but it is difficult to know what is seen and what not. For example, the parallel between 'God speed the plough, long life and success to the farmer' and they speed the coulter deep. So, too, once did quilt Boudicca's royal erwau and 'once in David's royal city'; from Schleswig over the foam and 'to Noroway, to Noroway over the foam'.)

Here it is as well to remember that the next Part, Redriff, opens with the question, 'Or / did he make the estuary,': we are following the other alternative, up the east coast. I am uncertain where they 'urned their calcined dead from Schleswig' - I thought Sutton Hoo, but that ship burial, with cremation, was from Sweden? Anyway, I hanevt the right maps here.

Page 112

We continue up the east coast. Venta: i.e. Venta of the Iceni, now Caister-by-Norwich (the 'chester' or camp, of lin el) .

'Without the orbit' : I have a note in the margin of my Ana. which (so far as I can read my writing) says 'buried outside the wall of the Roman city', but this needs filling out. Hence, anyway, the ghost. 'He'll latin runes tellan': the force comes from the O.E. tellan, reckon, and so puzzle out - hence 'runes', the British ghost fumbling with the unfamiliar latin curse. I suspect that in 'horror-coat' there may well be something more than the frightening aspect of the ghostly raiment; something possibly connected with the burial outside the wall.

Arable-land

4A

p. 111

where they speed the coulter deep: cf. Collingwood and Myres, pp. 28, 68, on the introduction of the heavy, Gaulish, plough, which could cultivate the heavier soil – a task too difficult for the 'light and primitive type' used in Britain before the invasions, 'which merely furrowed the surface of the soil'.

Angle-land

Past where they placed their ingas-names: (with which cf. sotuh hams and the north tons, last line of p. 113) the Anglo-Saxon primitive patronymic or group-termination place-names. See Collingwood and Myres, p. 368 (where the context is Sussex, with the Haestingas, but the principle is the same when applied to the east coast described in The Ana.): 'It may not be too fantastic to see in the distribution of three types of place-names in Sussex the slow expansion of the original folk (i.e. the South Saxons): in the ~~ingas-names~~ -ingas names of the coast-plain, the river valleys, and the fertile strip of dry land along the northern base of the chalk escarpment the earliest settlements; in the hams which follow so strikingly the course of the river valleys into the Weald a symbol of the next stage; and finally in the tons with their fine disregard of the facts of geography an unconscious record of final domination over the forces of nature.'

(See their map, after p. 456.)

Or, on second thoughts, the ghost is spelling out with difficulty, as though they were runes, the warning that Rome is returning - as indeed, she ~~was~~ is, but in the form of a Christianised Rome. The lifted palm (carried on the legion's standard) is now the Verbum, the Word: cf. the promise of Iam redit et Virgo of the fourth Eclogue.

Past where the ancra-man: (the anchorite: O.E., but, we may observe, through the Latin anachoreta). We are now off the Lincolnshire coast, with St Guthlac feeling his way up the river Welland, with sounding-pole, to found the monastery of Crowland. Prof. Taylor (op. cit. facing p. 52) reproduces a 12th-century miniature illustrating this.

deeping his holy rule: again in a double sense, of carrying the monastic rule deep into the fen-country, and of dipping the sounding-rod or rule. Fiendish is explained in the note on diawliaidd. As we had Latin-Saxon in place-names, so now we have them in personal names. A letter of D.'s is useful at this point: the direct reference is to page 113.

'Townsmen gone wold-men' and 'citizen gone outlaw' do not evoke the extraordinary mix-up of the break-up of the phenomenally mixed mess-up of Celtic, Teutonic and Latin elements of the early dark ages which I was trying to express. The fractured and fused forms, the hyphenated words wuch as dinas-man and (p.112) 'Crowland-diawliaidd' etc. were merely an attempt to get something of this historic situation. It had to be halting, broken and complicated and Babel-like - I think. At least that was the only way I saw of doing it. A somewhat german example: had I written Wealcyn (113) it would have just been a straight A.S. word taken from any Anglo-Saxon document, a dead word, a student's word, but by hyphenating 'Weal' with 'kin', the word can be made to take on a certain life, because we still use the word 'kin' and cannot

Ghost's

Because the Roman standard was stuck with the Legion

in the year 716.

but there is also a pleasing variation, in the use of the Anglo-Saxon word (feond), in which there is also a suggestion of 'fen'.

Geistesstunde: midnight, ghost hour. - And this is the eve of All Souls.

Angle-land

pages 112-13

~~from/Vinden/to/London///bridges/broken/down/~~

come away to the wake: 'wake' in the sense of 'watch' or 'vigil' ('as in "Finnegan's Wake", ') but here with the sense of being on the laert in the wilds of the fen country, 'outlaws of their own choice - I used it in the sense of Hereward "the Wahe", but not of Hereward, of mixed fore-types of Bret-Wealas and others who as civic life cave in sought out a life in forest or fens'. There is an unteresting tale, which David certainly read with pleasure and interest, published in 1933: John Collier's Tom's a-cold (the Lear connection is a curious ~~connection~~). This, too, describes ~~an/i/~~ a breakdown of civilisation, but one imagined in the future, in which something of the feeling of this passage is reflected.

bridges broken down: 'London bridge is falling down . . . dance ~~for/at~~ over my Lady Lea'.

coincidence with the Lear quotation from the storm-scene, on the title-page of the Ana,

Ghost 1

Angle-land

pages 111-112

Past where they buried their calcined dead from Schleswig :

i.e. from the homeland of the Angles.

(Close the south-west wall of the chester [i.e. Caister-by-Norwich] . . . his VERBUM is). 'It was the mixed settlers from Schleswig or Elbe-mouth & elsewhere who, at all events in the earlier stages, avoided dwelling in the (presumably) "sacked" or anyway partly despoiled towns, but also avoided burying their dead [there], for fear of raising the ~~ghost~~ "ghosts" of Romano-British "inhabitants" - or more because the Bret-Wealas, alive or dead, might "call up" spirits from the vasty deep of the Roman thing ~~to~~ of which , after all, they were part ~~of~~.' (D. Sept. 1974.) Archaeologists, D. adds, may very well have now abandoned this idea of the invaders' fear of burying their dead within the orbit of Roman-British towns, but it was certainly accepted when The Ana. was being written, and ~~is~~ ~~perfectly~~ to use it here is perfectly justified. L Ghost 1A

The 'he' of line 4 is one of the newcomers. He reckons out, or puzzles out (O.E. tellan) the unfamiliar Latin. 'Iam redit Roma', he sees (or the poet foresees the return of Rome) with the flat palm on the point of a spear, which was the signum of the maniple (each of the ten cohorts in a legion had three maniples, so that the maniple might be taken as more or less the equivalent of a company). This is the 'lifted palm' carried by those 'detailed . . . to discipline the world floor' (Sleeping Lord, p.50). L Ghost 2

horror-coat: the O.E. here-byrne or war corselet. Beowulf (v.1443) puts on his 'here-byrne, hondum ~~gebroden~~ gebroden' (the links inter-locked by hand). The move from 'war-coat' to 'horror-coat', suggested by the similarity of 'here' and 'horror', gains great strength from 'horridus' as a favourite Vergilian epithet for war and the things of war (spears, a battle array). So the Sibyl says to Aeneas, 'bella, horrida bella . . . cerno' (vi. 86-7).

danger

* L of which this p 200 'where he lazing his o'gram'

ghost 1A

There is an interesting example here of the poet's hoarding of a phrase, which is then re-fashioned, and by a slight adjustment, given just that twist which adds the necessary brilliance: 'within the orbit, if but a stone's throw' must have originated from Collingwood and Myres (p. 453), '... the Angles who cremated their dead within a stone's throw of the Roman walls of Venta Icenorum'. — There's a letter of D's about the poet, rightly, using the archaeological, scientific, historical, theories or facts accepted in his time, however much they may be modified by later discoveries or investigations. This applies ~~vice versa~~ on a wider scale to the diffusion of culture by sea-voyages (the extreme 'diffusionist' view being extended to trans-Pacific voyages) which is assumed in Rite K Fretwise, and which has (I imagine) been greatly shaken by radio-carbon dating. But D's principle holds good. Cf. ~~note~~ particularly the 'General Note to section I' (p. 82) and what D. says about 'the classic journeyings' in the note that accompanies the 'Argo' record of his reading from The Anathemata, In Parenthesis and The Hunt (PLP 1093)

Mad Added pungency is given to this passage by one from 'The Wall', in The Sleeping Lord (p. 11)/, where the neutralising of the spell is seen from the other, the Roman, side: 'Erect, crested with the open fist, lifting the palm that disciplines the world, the signa lift in disciplined acknowledgment, the eagles atand erect for Ilia

O Roma

O Ilia'.

- but in that passage Roman order is degraded for the profit and amusement of the city's capitalists and rabble.

p 113 Red Mizen: cf p. 155, where he is appears (as typical Seaman) with Ben Backstay.

The low lowlands of the Holland:

the folk say, 'the lowlands of Holland' transferred to Lincolnshire.

see it without thinking of 'kith', whereas 'cyn' is remote and anyway I believe is pronounced 'kune' or something like it. Alternatively had I just translated the whole word and said 'Welshman' or 'Welsh folk' these would have given no historic undertone, or, in the case of 'Welsh folk' a rather bogus, or 'poetic' or dated feeling.

It is this mixture that is described in the form of question. The 'going wild' of the Romano-Celts comes up in 'wild Meirion', in 'Actaeon' (the hunter) , lurking in the 'bittern's low aery' (~~though I cannot pin-point the Wake~~), in the wilde Jäger (for the Teutonic mixture), and finally in 'cives gone wold-men', with the bridges broken from Lindum (Lincoln) to London.

Gens Romulum ~~cannot be~~ is difficult to interpret~~ed~~ unless we print Romulum, i.e. the contracted form of the genitive plural Romulorum.

page 113 who knell the bell, who thread the pearls: Shakespeare is so much part of the Davidian mix that we are inclined to overlook it, except when it is so plain, as here, and as often in In Parenthesis.

gens Julii: read gens Julia, i.e. J. as adjective.

the low low lands of Holland: cf. the title of the folk-song.

the south hams and the north tons (i.e. endings of place names) conveniently introduce the O.E. throp, thorp, farm, village, and so the Norfolk village, Thorpe, where Nelson was born, and so the Trafalgar passage, ending with 'worsening weather'. 'Him whom Nike did bear' has a complex of meanings: that victory was his mother (as Thorpe 'bore' him), and with that meaning we cannot fail to have in mind such things as the winged Victory (Nike) of Samothrace; that victory was his guise; and that it was in H.M.S. Victory that he met victory and death. In that reference to Trafalgar we again see D.'s fascination with exactitude of time, place, and detail. Her tears at flood is parenthetical: with another most apt duality of meaning in flood.

Pages 114-15

The course is held, or would be held, all the way north to the Arctic, the great ocean of Cronos. And with the mention of Cronos (with whom the cosmogony of the Ana. starts) we leap down to our day, the reference to world-war, and the doom-laden reference to 'the last phase of our dear West'. And we remember that, in part two, we had hardly met 'the end of the beginnings' (page 89) before we were warned of the 'beginnings of the end' (page 90).

phase: accented to 'emphasize the consonance with the see of Brudersee'. (d.)

Spey: the fantastic glacial deposits of the Spey river and valley. Ness: Loch Ness (serpentine mere) See the O.S. Dark Ages map, for the series of Pictish symbol stones all the way up the River Spey; and cf. p.145, and note, 'this is the sound of the Findhorn stone'. The Findhorn river runs parallel to and to the north of the Spey, entering the sea at Findhorn on the Moray coast.

L7A

Argle-land

O Balin O Balan!: there is a peculiar appropriateness in the choice of the two brothers to symbolise the fratricidal war of 1914, in that it was 'by misadventure' that they fought and killed one another, as did those to whom In Parenthesis is dedicated. There is a geographical link, too, in Northumbria, the home of Balin and Balan, which looks back (p. 114) to Hadrian's Wall. Moreover, it was Balin who wounded King Pellam 'into the same spear that Longius shote on Lord to the heart', and 'caused the land to be wyste and 'two countries to be destroyed',

Middle-Sea
Argle-land
Redrew

63615
Argle - 1